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PRIMER OF ORNAMENT AND DESIGN, SECOND PAPER. WILL BRADLEY.

It seems advisable in this paper to consider the making of letters. I have chosen to take up that portion of the subject now, as in the papers which are to follow it will be necessary frequently to use lettering with ornament; and in order that the descriptions may be kept simple and non-confusing, but slight reference will then be made to that portion of the design. It is hoped that the student will be able to gain a clear enough insight into lettering in this paper to understand its use in those which are to follow.

First, it should be understood that it is possible for the designer to introduce quite as much individuality into lettering as into any other part of the drawing. One should, however, attain some knowledge of the forms and proportions of Roman and Gothic faces before trying to invent something new. Having attained this knowledge, the work of application or invention becomes quite simple.

Following is a Roman alphabet. Even though it seems like drudgery to copy it deliberately, it is valuable practice. First draw it by the aid of the guide lines or squares; next without the guide lines; then construct it into words. Treat each letter purely as an ornament; give to it a beautiful form. Each curve should be a line of beauty.

A word should be a combination of such ornaments, one part nicely balancing with another, thus forming a complete whole.

When a letter is used in combination with another, its form is governed, to a great extent, not only by the letters which come next to it, but also by those which are perhaps at the other end of the word; in some cases by the letters in other words. Of quite as much importance as the letter is the white space which it surrounds or which occurs on either side of it.

When using letters, the designer must first consider the character of letter appropriate to the work; next, the space to be devoted to same. The letters should now be blocked in quite roughly. It is sometimes necessary to do this several times in order to get the letters properly spaced, and to have the words come out even.

The style of lettering to be used depends largely upon the ornament with which it is to be combined and the space to be filled, and is suggested by the natural tastes, talents, or ability of the designer. The Roman letter is important in forming a groundwork on which to build, a point from which to think; it can readily be changed at the will of the designer, a few slight alterations giving it an entirely new face and one of distinct individuality, as will be noted in the word taken from a drawing by Walter Crane. The

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i
j k l m n o p q r
s t u v w x y z
A A A A H H A H
M M M M S S T T
K K U U V W W Y Y
SHAKESPEARE
SHAKESPEARE
ATTENTION
ATTENTION

The letters marked "A" also show the effects produced by slight alterations.

The words marked "C" show the effect of spacing. In the first case the letters are put together as they would come were the line set in type, and each letter is of the same size as the letters shown in the alphabet above. In the second line it will be noticed that the A has been placed nearer the T; both T's have been condensed enough to narrow the white space between them; the N has been moved a little from the E; the T has again been condensed; the O moved further from the I, and the N from the O. It will be noticed that the O appears to be smaller than the other letters, although in reality it is not. It is well to make all round letters a trifle larger than the square letters—merely enough larger to have them appear the same size.

Some Lettering from a Design by Walter Crane, also a face of old style Roman type known as Caslon.

NOTE.—The letter S should be a trifle smaller at the top than is here shown. The continuation of this paper containing a description of Gothic Letters will appear in the January number.

A FEW ART NOTES.

A competition worthy of attention is that announced by the National Board of Trade of Cycle Manufacturers who offer two first prizes of $150, each, and two second prizes of $50, each, for the best designs for the front faces of two catalogues to be issued in connection with the Cycle Shows of 1897, to be held in Chicago and New York respectively. The judges are to be Edward Penfield, George W. Peck, President Art Students League, and E. E. Bartlett, President Bartlett & Co. Details may be had from Mr. E. R. Franks, 271 Broadway, New York.

The following designs are in demand every year, and offer splendid opportunities for the designer: covers for Thanksgiving and Christmas Harper's Weekly; Easter, Thanksgiving, and Christmas Harper's Bazar; Easter, Fourth of July, Thanksgiving, and Christmas Harper's Round Table; Easter, Midsummer, and Christmas Scribner's; Midsummer and Christmas Century; Christmas Bookbuyer. Good designs submitted to these publishers will find a ready sale. The designs for Century and Scribner's should still retain the general arrangement and quite the same lettering as is used in the regular issues.

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